

# „COLLEGIUM MUSICUM“

Auswahl älterer Kammermusikwerke

für den praktischen Gebrauch bearbeitet und herausgegeben von

PROF. DR. HUGO RIEMANN.

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- (1—6) **Stamitz, Johann**, (1717—1757) 6 Orchestertrios Op. 1, f. 2 Violinen, Violoncell u. Pianoforte.
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|-------------------------|-------------------------|
| 1. Nr. 1. Trio in Cdur. | 4. Nr. 4. Trio in Ddur. |
| 2. » 2. Trio in A dur.  | 5. » 5. Trio in Bdur.   |
| 3. » 3. Trio in Fdur.   | 6. » 6. Trio in Gdur.   |
7. — Orchester-Trio in E dur Op. 5 Nr. 3, für 2 Violinen, Violoncell und Pianoforte.
8. **Fasch, Joh. Friedr.**, (1688—1758) Trio in Dmoll. Kanon f. Violine u. Viola mit Violoncell und Pianoforte.
9. — Trio in Ddur. Kanon für Violine u. Viola mit Violoncell und Pianoforte.
10. — Trio in Amoll für 2 Violinen, Violoncell und Pianoforte.
11. — Trio in Fdur für 2 Violinen, Violoncell und Pianoforte.
12. — Trio in Gdur für 2 Violinen, Violoncell und Pianoforte.
13. — Sonata a 4 in Dmoll für 2 Violinen, Viola und Violoncell. Partitur und Stimmen.
14. **Telemann, G. Phil.**, (1681—1767) Trio in E dur für 2 Violinen, Violoncell und Pianoforte.
15. **Jiránek, Anton**, (1712—1761) Trio in A dur für 2 Violinen, Violoncell und Pianoforte.
16. **Bach, K. Ph. Em.**, (1714—1788) Trio in Gdur für 2 Violinen, Violoncell und Pianoforte.
17. **Filtz, Anton**, (1735—1760) Trio in E dur Op. 3 Nr. 5, für 2 Violinen, Violoncell und Pianoforte.
18. **Richter, Franz Xaver**, (1709—1789) Sonata da camera in A dur für Violine (Flöte), Violoncell und obligates Klavier.
19. **Bach, Joh. Chr.**, (1735—1782) Trio in Ddur für Klavier, Violine und Violoncell.
20. **Mysliweček, Jos.**, (1737—1781) Trio in Bdur Op. 1 Nr. 4, für Flöte (i. Violine), Violine, Violoncell und Pianoforte.
21. **Locatelli, Pietro**, (1693—1764) Trio in Gdur Op. 3 No. 1, für 2 Violinen (Flöten), Violoncell und Pianoforte.
22. **Förster, Christ.**, (1693—1745) Suite mit Overtüre in G dur für 2 Violinen, Viola und Violoncell (Streichorch.). Partitur und Stimmen.
23. **Porpora, Nicola**, (1686—1766) Trio in Ddur für 2 Violinen, Violoncell und Pianoforte.
24. **Graun, J. G.**, (1698—1771) Trio in Fdur für Oboe (i. Violine), Violine, Violoncell und Pianoforte.
25. — Trio in Gdur für 2 Violinen, Violoncell und Pianoforte.
26. — Trio in Cmoll für 2 Violinen, Violoncell und Pianoforte.
27. **Sammartini, Gioseffo**, (c. 1700—1770) Trio in Amoll Op. 3 Nr. 9, für 2 Violinen, Violoncell und Pianoforte. [1743.]
28. **Sammartini, G. B.**, (1704—1774) Trio in E dur Op. 1 Nr. 3, für 2 Violinen, Vcell. u. Pianof.
29. **Pergolese, G. B.**, (1710—1736) Trio Nr. 1 in Gdur für 2 Violinen, Violoncell und Pianoforte.
30. — Trio Nr. 2 in Bdur für 2 Violinen, Violoncell und Pianoforte.
31. **Krebs, Joh. Ludw.**, (1713—1780) Trio (Suite mit Overtüre) in Ddur für Flöte (i. Violine), Violine, Violoncell und Pianoforte.
- (32—37) **Gluck, Chr. W. v.**, (1714—87) Sechs Trios für 2 Violinen, Violoncell u. Pianoforte. [1746].
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| 32. — Nr. 1 in Cdur. | 35. — Nr. 4 in Bdur. |
| 33. — » 2 in Gmoll.  | 36. — » 5 in E dur.  |
| 34. — » 3 in A dur.  | 37. — » 6 in Fdur.   |
38. — Trio Nr. 7 in E dur für 2 Violinen, Violoncell und Pianoforte.
39. **Asplmayr, Franz**, (17. . —1785) Trio in Fdur Op. 5 Nr. 1, für 2 Violinen, Violoncell und Pianoforte.
40. — Quartett in Ddur Op. 2 Nr. 2, für 2 Violinen, Viola und Violoncell.
41. **Abaco, Evaristo Felice dall'**, (1675—1742) Sonata a tre Op. 3 No. 4 Gdur (da chiesa) für 2 Violinen, Violoncell und Pianoforte.
42. — Op. 3 No. 5 Ddur (da chiesa) für 2 Violinen, Violoncell und Pianoforte.
43. — Op. 3 No. 9 Amoll (da camera) für 2 Violinen, Violoncell und Pianoforte.

Jede Klavierstimme 3 Mk., jede Streichstimme 60 Pf.

Partitur zu Nr. 13, 22 und 40 je 2 Mk.

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**BREITKOPF & HÄRTEL, LEIPZIG**  
BERLIN · BRÜSSEL · LONDON · NEW YORK

# Suite in G dur

für  
Streichorchester.

Baß.

Christoph Förster (1693–1745).  
Bearbeitung von Hugo Riemann.

## Ouverture à la française.

Lentement.

Musical score for Bass part of the Ouverture à la française, measures 1-12. The score is in G major (one sharp) and common time. It consists of four staves of music. The first staff begins with a forte (*f*) dynamic. The second staff includes dynamics *f*, *p*, and *cresc.*. The third staff includes dynamics *f*, *mf*, *p*, and *f*. The fourth staff includes *sf* and concludes with a first ending (1.) and a second ending (2.) leading to a 6/8 time signature.

Vivement.

Musical score for Bass part of the Vivement section, measures 8-12. The score is in G major and 6/8 time. It consists of four staves of music. The first staff is marked *Viola.* and includes measure numbers 8, 9, 10, 11, and 12. The second staff includes dynamics *f*, *cresc.*, and *ff*. The third staff includes *meno f* and *dim.*. The fourth staff is marked **A** and includes dynamics *p*, *cresc.*, *mf*, and *cresc.*. The fifth staff includes *dim.*, *mf*, and *cresc.*.

The musical score consists of ten staves of bass clef notation in G major. The first staff begins with a *pf* dynamic and includes a *cresc.* marking. The second staff features a *ff* dynamic and ends with a *p* dynamic. The third staff includes a *cresc.* and a *p* dynamic. The fourth staff is marked with a *B* section, containing *cresc.*, *f*, and *cresc.* markings. The fifth staff starts with a *f* dynamic and ends with a *fissai* instruction. The sixth staff concludes with a *più f* dynamic. The seventh staff is marked *ritard.* and *Lentement.*, starting with a *f* dynamic. The eighth staff includes *p*, *cresc.*, and *f* dynamics. The ninth staff features *mf*, *p*, *f*, and *f* dynamics. The final staff begins with a *f* dynamic, includes a *più f* dynamic, and ends with an *allarg.* instruction.

## Caprice. (Allegretto).

*pp* *mf* *c. espr.*  
*mp* *cresc.* *pf* *pf*  
*dim.* *più dim.*  
*pp* *mf* *c. espr.*  
*mp* *dim.* *pp* *p*  
*menop* *cresc.*  
*f* *poco f*  
*più f* *dim.* *più dim.* *p*

## Air en Sarabande. (Largo.)

*poco f* *sf* *pf*

First musical staff in bass clef, key of D major. It begins with a dynamic marking of *sf* (sforzando) and features a melodic line with slurs and accents.

Second musical staff in bass clef, key of D major. It starts with a dynamic marking of *f* (forte), followed by *sf* and then *p* (piano).

Third musical staff in bass clef, key of D major. It begins with a *cresc.* (crescendo) marking, followed by *f*, and ends with a *dim.* (diminuendo) marking.

Fourth musical staff in bass clef, key of D major, marked with a common time signature 'C'. It starts with *meno f* (meno forte), followed by *mf* (mezzo-forte), *più f* (più forte), and ends with *cresc.*

Fifth musical staff in bass clef, key of D major. It begins with a dynamic marking of *f*, followed by *sf*, and concludes with a *dim.* marking.

Menuet. (Allegro).

Sixth musical staff in bass clef, key of D major, in 3/4 time. It starts with *f*, followed by *sf*, *mf*, *f*, *sf*, and ends with *dim.*

Seventh musical staff in bass clef, key of D major. It begins with *p* (piano), followed by *cresc.*, *f*, *sf*, *mf*, and ends with *f*.

Eighth musical staff in bass clef, key of D major. It starts with *dim.*, followed by *mf*, and ends with *pf* (pianissimo).

Ninth musical staff in bass clef, key of D major. It begins with *cresc.*, followed by *f*, and ends with a *cresc.* marking.

Tenth musical staff in bass clef, key of D major. It starts with *f*, followed by *dim.*, and ends with a first ending (*1.*) marked *cresc.* and a second ending (*2.*).

Polonaise. (Stentato).

mf < sf > sf mf

f > f >

f dim. mf

più f < f < cresc.

1. 2.

Fanfare. (Presto).

f sf sf ff

ff sf f

sf sf ff ff

sempre f

1 cresc. molto

ff sf sf ff

Gigue. (Vivace).

*p* *cresc.* *poco f*  
*f* *p*  
*p* *poco f* *cresc.*  
*f* *dim. molto*  
*p* *poco f* *dim.* *p*  
*cresc.* *f*  
*cresc.* *sf* *sf* *ff*  
*sf* *ff*  
*dim. molto* *p* *p*  
*poco f* *cresc.* *ff*  
*dim. molto* *p*

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